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mission under the opportunities still open to true lovers of their mother-tongue and licensed curates of its transmission. In his own fellow-countrymen, indifference to this charge would imply not only base ingratitude to the champion of their institutions and their capacities, but the deepest insensibility to a heritage of achievement and inspiration worthy of their highest powers and warmest devotion. They honored him too late and too little in his life; let them at least salute his death with the benison of a cumulative immortality.

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#### BRIEF MENTION.

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*A History of English Romanticism in the Eighteenth Century* (by Henry A. Beers, New York, H. Holt & Co., 1899) can hardly be expected to possess much unity. The Romantic movement in England was not, strictly speaking, a movement at all, but rather the varied and spontaneous manifestation of a reaction from Augustan classicism. The rather loose form in which Professor Beers casts his book, consisting as it does of independent lectures, is doubtless the best form, although it sometimes involves repetition and a backward movement. For such a history Heine's definition of romanticism as a reproduction of the life and thought of the Middle Ages is manifestly too narrow; accordingly the term is broadened till it connotes the qualities characteristic of the Mediæval spirit irrespective of time or place.

Professor Beers is interesting, always; and the merit is no slight one in dealing with writers, many of whom have ceased to interest any but the historical critic. An introductory lecture on the pseudo-classical Augustans brings out more forcibly the service rendered by the imitators of Spenser in bringing back color and music into English verse. The interrelation of landscape gardening and the first mild nature-poetry of Thomson, Shenstone, and Dyer is developed in a chapter

entitled "The Landscape Poets." "The Miltonic Group," Collins, Gray, Mason, and the Wartons seized on the romantic element in Milton's early poems. *Il Penseroso* appealed to their love of low spirits, which found its most perfect expression in Gray's *Elegy*.

But the more strictly Mediæval revival began with the publication of Thomas Warton's *History of English Poetry from the Twelfth to the Sixteenth Century*. "The Gothic Revival" was initiated by the architectural diversions of Horace Walpole at Strawberry Hill, and by his crude romantic novel, *The Castle of Otranto*, the forerunner to Mrs. Radcliffe's more skillful work.

The chapter on "Percy and the Ballads," is an excellent popular treatment of the nature of the ballads, of the manner of their collection, and of their influence upon poetic style. MacPherson and Chatterton each receive a chapter; the controversy over the genuineness of "Ossian" is summarized, the genesis of the Rowley poems is explained. The volume closes with a chapter on "The German Tributary." The influence of the *Sturm und Drang* period of German romanticism upon Scott's early work is shown to have been healthy enough in its way, despite the melodramatic extravagance to which it led such a writer as "Monk" Lewis. The interdependence of English and German writers is admirably brought out in a short sketch of the German romantic movement. When English poets were too feeble to give much impetus to the new movement, Germany's greatest poet was arousing an enthusiasm for Shakespeare that must soon react upon the England of the new century.

Professor Beers excludes William Blake from his review because that poet's writings were without effect upon his contemporaries; Cowper and Burns do not fall under his definition of romanticism. Several slips may be noted: the London fire did not occur in 1664; "unbeknown" is hardly in reputable use. A companion study of English romanticism in the nineteenth century, which Professor Beers hopes soon to publish, will need no introduction to those who have enjoyed this very readable and suggestive book.